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DECKER & CO.'S PIANO-FORTES.

For twenty-six years we have closely watched the progress of piano-forte manufacturing in this city, and no step in advance towards perfection has escaped either our knowledge or our consideration. For ten years the progress was slow but certain, and only within the last fifteen years have the principles, inaugurated during the previous period, been strongly asserted and fully developed. During the last ten years, the number of piano makers having vastly increased, opposition has become active and aggressive, and necessarily roused up the energy and ambition of every manufacturer. Hence, the march of improvement has been rapid and wonderful.

Hitherto it has taken years to build up a piano reputation based upon good pianos, but the instrument is now so much better understood, the principles of its construction so much better known, and the workmen so superior in intelligence and mechanical ability, that we now have instances of firms, composed of thoroughly practical men making a sterling reputation in two or three years, for the simple reason that the principals know the piano throughout, and can intelligently supervise the making of every part of the instrument.

The firm of Decker & Co. is of comparatively recent origin, although the senior partner has a business experience of years, and yet within two or three years it has achieved a fine reputation, by the sterling excellence of its manufacture. It has not been achieved by press notices, nor by copious advertising, nor yet by professional certificates, now so little honored, but by producing instruments which of their class have no superior in the world.

All our modern first-class pianos, both squares and grands, have positive characteristics, arising from differences in the scales and peculiar appliances, which are plainly to be appreciated by an acute ear, though the public judges merely by general characteristics. Decker & Company's Ivory Agraaf-Bar pianos have a characteristic which every one must appreciate, namely, a solid grandeur of tone which exists throughout the whole scale, and is rarely found in square pianos. No such breadth and power of tone is ever found in instruments not *thoroughly* and *solidly* constructed. It is, or should be, the object of every maker to give the utmost possible strength to every instrument, and purchasers may be sure that a piano of weak tone is poorly and insufficiently made. The tone of Decker & Co.'s pianos proves that *they have strong lungs*, and are decidedly healthy in every respect.

The Ivory Agraaf-bar which is exclusively used by Decker & Co., and which is their trade mark, and distinguishes them from all others in the trade, is a simple and effective

contrivance, and does away with the necessity of the brass agraaf with holes. While we do not attribute the beauty of their instruments exclusively to this attachment, we are satisfied that in connection with the fine, open scale and the admirable construction, it adds to the sweetness, purity and richness of tone. It is far less troublesome than the brass agraafs, easier to tune, and in case of the breaking of a string, it is so simple that tuners will bless it.

Decker & Co.'s instruments are thoroughly excellent, and may be relied upon implicitly. As we have said, the tone is solid and grand, powerful without noise, and pure, melodious, brilliant, and highly sympathetic, and is finely graduated through the whole scale. Its singing power is very great, nearly if not quite equal, to that of a grand piano, and the vibrations are perfectly pure and upspringing. The touch is excellent; light and elastic, and yet of strength sufficient to produce every necessary gradation of power.

The exterior finish is extremely beautiful, the designs elegant, and the workmanship of the very best. The action and all the interior work, is as perfect as the best workman can produce, and the most careful supervision secure. To sum up, Decker & Co.'s pianos are, in every point, first-class instruments, beautiful and reliable in every way, and those who try them in their new store, No. 2 Union Square, corner of Fourteenth street and Fourth avenue, will find the truth of our criticism, and prove the character of the instruments, by their uniform equality of superior excellence.

EDITORIAL ITEMS.

MRS. JENNY KEMPTON has accepted an engagement to sing at a grand concert to be given at the Music Hall, Boston, on Sunday evening next, the 20th inst. She will also sing in the vicinity of Boston on the Tuesday evening following. Our Eastern friends will find their favorite singer vastly improved by her European study, and more assured by her great success there.

MRS. MARIE ABBOTT, who speedily succeeded from the Richings' English Opera troupe, which is the incarnation of the great I AM, will inaugurate a new Concert Hall at Greenpoint, Long Island, on the 28th inst. Miss Antonia Henne, whose fine contralto voice we hear too seldom, will also assist at the opening of this new hall.

MR. J. B. POZNANSKI, who as a violinist has no rival in this country, if we except Camilla Urso, has employed the vacation from concert engagements in composition, for which he has a fine talent. He has written several charming pieces; one, an Andante, is a splendid bit of harmony, and is characterized by pure and deep sentiment;

another, a Lullaby, is exquisitely sweet and tender. We hope to hear them in public before long.

THE ENORMOUS sum of money said to have been paid to De Meyer for his public performances is all moonshine. It is simply one of those Bombastes Furioso reports, issued from the great uptown laboratory of *canards*, which signifies humbug, puff, and little else.

IT IS RUMORED that a Grand Musical Conservatory, on the European plan, as the hotels say, is about to be established at Communipaw, N. J. A great number of eminent professors have given the use of their names, and will not teach in the institution. This would give the \$10 professors a chance, only that the Communipaw Conservatory will be conducted on a purely equitable principle, namely, the charge will be in exact ratio to the knowledge imparted. Consequently the charge for admission will be—nothing—and dear at that!

SONG OF THE TEN DOLLAR PROFESSOR.

It's little enough that I know—
But that's between you and me—
The people run after the cheap, and so
Why should not I pocket the fee?
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

It's little enough that I know,—
But there's something I know, I guess;
The scholars who *come* know nothing at all,
But ah! when they *go* they know less!
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

"Cheap and nasty" they say,
But the vulgar only throw dirt,—
The pretty girls, they come flocking in—
If I cannot teach I can flirt.
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

We go for "the masses," we do,—
"Them Asses" by Willis nicknamed;
And if they can't learn to play in a lump,
We, surely, are not to be blamed!
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

Then come up and plank down your "tens,"
We are looking for grist to the mill;
The little we know you will not understand,
But the humbug you very soon will!
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

MUSIC IN BRIDGEPORT, CONN.—Mr. C. F. Daniels gave his second Musical Matinee at his residence in Courtlandt Place, on the 5th inst. It was fashionably attended, and his performances excited much admiration and cordial applause. The following programme was given on the occasion:

1. "In the Woods," "The Rivulet," "Horns of Elf-land," (by request,) Stephen Heller—Mr. Daniels.
2. "Break, break," C. F. Daniels; "My love is like a red, red rose," (first time in America,)—Miss Brainerd.
3. Five Woodland Pieces, Schumann—Mr. Daniels.